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NOVELLO'S ORIGINAL OCTAVO EDITION.

OLIVET TO CALVARY

A SACRED CANTATA

RECALLING SOME OF THE INCIDENTS IN THE LAST DAYS
OF THE SAVIOUR'S LIFE ON EARTH

FOR TWO SOLO VOICES (TENOR AND BARITONE) AND CHORUS AND
INTERSPERSED WITH HYMNS TO BE SUNG BY THE CONGREGATION

THE WORDS WRITTEN AND ARRANGED BY

SHAPCOTT WENSLEY

THE MUSIC BY

^{John Henry}
J. H. MAUNDER.

(PRICE TWO SHILLINGS AND SIXPENCE.)

Paper Boards, Three Shillings and Sixpence.

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PREFACE.

"OLIVET TO CALVARY" recalls simply and reverently the scenes which mark the last few days of the Saviour's life on earth, and some of the reflections suggested thereby. The rejoicing of the multitude with hosannas and palms, the view of Jerusalem from the steep of Olivet, the lament over the beautiful city, the scene in the Temple, and the lonely walk back over the Mount at night, form the chief features of the first part.

Part II. opens with the Supper of the Passover, at which Jesus washes His disciples' feet, and gives to His friends the new commandment of love for one another as the sign of true discipleship. From this the scene passes to the infinite pathos of the Garden of Gethsemane, the sudden appearance of the hostile crowd, Jesus forsaken by His disciples, His utter loneliness among ruthless foes, the tumult before Pilate in the Judgment Hall, the Passage of the Cross, the tragedy and triumph of Calvary.



OLIVET TO CALVARY.

PART I.

No. 1.—ON THE WAY TO JERUSALEM.

CHORUS.

(*Matthew xxi.*)

WHEN o'er the steep of Olivet,
The Lord to Salem came,
The crowds their glad hosannas raised,
To His belovèd name.
They made the path across the Mount,
With leafy branches gay:
And spread their robes with eager hands,
To deck Messiah's way.
His power has poured the light of heaven,
Upon the sightless eyes!
His voice has thrilled the silent dead,
And bade the sleeper rise!
Hosanna to the Prince who comes,
To free a race oppressed!
To drive the Gentile from our land,
And make His people blest!
Hosanna! Hosanna!
Blessèd is the King of Israel!
Hosanna to the Son of David!
Blessèd is He that cometh in the Name of
the Lord!
Hosanna in the highest!

No. 2.—BEFORE JERUSALEM.

TENOR. *Recitative.*

Like a fair vision in the morning light,
Lay the proud city of Jerusalem;
In all the beauty of its soaring towers,
And flashing domes, and marble palaces.
A diadem on Zion's holy hill,
The glorious Temple in its splendour shone
With sheen of gold, and pinnacles of snow.

BARITONE. *Recitative.*

And Jesus paused, and gazed with tearful
eyes,
While the hushed multitude stood wondering
near.

(*Luke xix. 42.*)

O Jerusalem!
Hadst thou but known in this thy day,
Even thou, the things which belong unto
peace,—
But now they are hid from thine eyes!
For the days shall come upon thee,
When thine enemies shall compass thee
around!

They shall dash thee to the ground,
Thee, and thy children within thee!
Hadst thou but known, O Jerusalem!

No. 3.—IN THE TEMPLE.

TENOR. *Recitative.*

(*Matthew xxi. 12.*)

And Jesus entered into the Temple of
God, and cast out them that bought and
sold therein. And He said unto them,

BARITONE. *Recitative.*

It is written, My house shall be called a
house of prayer; but ye have made it a den
of robbers.

CHORUS.

Another temple waits Thee, Lord divine,
The temple of my heart, O make it Thine!
Drive far away the sin that would ensnare;
O cleanse Thy courts, and bless Thine altar
there.

No voice but Thine can make it free,
From all that is unworthy Thee!
Temptations' wiles Thy sacred courts assail!
O hear my cry! then shall my soul prevail!

(*Psalms lxxxvi. 1.*)

Bow down Thine ear, O Lord, for I am
poor and in misery.

(*Psalms xxv. 17.*)

Look upon mine adversity and misery,
and forgive me all my sin.

(*Psalms lxxx. 14, and lxxxv. 4.*)

Turn Thee again, O Lord, and let Thine
anger cease from us.

Another temple waits Thee, Lord divine,
The temple of my heart, O make it Thine!

No. 4.—THE MOUNT OF OLIVES.

TENOR SOLO.

Not of this world the Kingdom of our Lord;
He sought not victor's wreath, nor monarch's
crown,

With peace, and tidings of great joy He came,
Of radiant heaven, the Way, the Truth, the
Life;

A holy Guide through paths of night and time,
He came to die that erring souls may live
In sinless joy, where God's blest mansions
shine!

CHORUS.

'Twas night o'er lonely Olivet,
 The trees their darksome shadows cast ;
 And slowly up the mountain side,
 With weary step the Saviour passed.
 No joyous multitude was there,
 No garments at His feet were thrown ;
 The path that led to Bethany,
 He trod in sorrow and alone.
 The loud Hosannas all were hushed,
 The lowly triumph of the day ;
 And fading in the moonlight pale,
 The branches strewn at morning lay.
 Thus o'er the brow of Olivet,
 The Saviour passed with weary tread ;
 The beasts have lairs, the birds have nests,
 He had not where to lay His head !

TENOR SOLO.

He was despised and rejected of men ;
 A Man of sorrows and acquainted with grief.
 Not of this world the Kingdom of our Lord ;
 He sought not victor's wreath, nor monarch's
 crown ;
 He came to die that erring souls may live
 In sinless joy, where God's blest mansions
 shine.

BARITONE SOLO AND CHORUS.

(*Matthew xi. 28.*)

Come unto Him, all ye that labour, and He
 will give you rest.
 Take His yoke upon you, and learn of Him,
 and ye shall find rest unto your souls.
 Come unto Him, ye that are weary.

HYMN.

(*For the Congregation and Choir.*)

Just as I am, without one plea,
 But that Thy Blood was shed for me,
 And that Thou bidd'st me come to Thee,
 O Lamb of God, I come.

Just as I am, just as I am,
 Just as I am, I come.

Just as I am, though toss'd about
 With many a conflict, many a doubt,
 Fightings and fears within, without,
 O Lamb of God, I come.

Just as I am, &c.

Just as I am, poor, wretched, blind ;
 Sight, riches, healing of the mind,
 Yea all I need, in Thee to find,
 O Lamb of God, I come.

Just as I am, &c.

Just as I am, Thou wilt receive,
 Wilt welcome, pardon, cleanse, relieve,
 Because Thy promise I believe,
 O Lamb of God, I come.

Just as I am, &c.

Just as I am (Thy love unknown
 Has broken every barrier down),
 Now to be Thine, yea, Thine alone,
 O Lamb of God, I come.

Just as I am, &c.

Just as I am, of that free love
 The breadth, length, depth, and height to
 prove,

Here for a season, then above,
 O Lamb of God, I come.

Just as I am, &c. Amen.

PART II.

No. 5.

A NEW COMMANDMENT.

BARITONE. *Recitative.*

(*John xiii.*)

And Jesus knowing that His hour was
 come, that He should depart out of this
 world unto the Father, having loved His
 own which were in the world He loved
 them unto the end.

And when the supper of the Passover was
 ended He poured water into a bason, and
 began to wash His disciples' feet. And He
 said,

Arietta.

A new commandment give I unto you
 that ye love one another; even as I have
 loved you, so love ye one another. By this
 shall all men know that ye are mine, if ye
 have love one to another.

QUARTET (OR SEMI-CHORUS).

O Thou Whose sweet compassion,
 Does through the ages shine ;
 Can our poor hearts enkindle,
 Affection such as Thine ?
 Of self unmindful ever,
 Thy steadfast love shone clear ;
 A star 'mid deepening shadows,
 E'en though the Cross was near.

Thou ever blest Redeemer,
 Enthroned in heaven above,
 O help Thy earthly pilgrims,
 To love as Thou didst love !
 Though dark and wild the pathway,
 Our feet shall never tire,
 If to our souls Thou givest,
 That spark of sacred fire !

No. 6.—GETHSEMANE.

BARITONE. *Recitative.**(Matthew xxvi.)*

And when they had sung a hymn, they went out into the mount of Olives. And they passed over the brook Kidron unto the garden of Gethsemane. Then said He unto them, tarry ye here and watch with me. And He prayed, saying, O my Father, if it be possible, let this cup pass from Me; nevertheless not as I will, but as Thou wilt.

HYMN.

(For the Congregation and Choir.)

"Thy will be done," the Saviour said,
And bowed to earth His sacred head,—
The sands of life had nearly run—
My Father, let Thy will be done,
Thy will, not Mine, be done.

No watch His spent disciples kept,
Amid the shadows deep they slept;
But silent Angels waiting there,
Beheld His agony of prayer.

Thy will, not Mine, be done.

His soul foresaw the cruel scorns,
The brutal scourge, the crown of thorns,
And darker than Gethsemane,
The shadow of the accursèd tree.

Thy will, not Mine, be done.

What though He felt in that dread hour,
The storm of human passion lower!
Nor pain, nor death His soul would shun,—
My Father, let Thy will be done,
Thy will, not Mine, be done.

No. 7.

BETRAYED AND FORSAKEN.

CHORUS.

(Matthew xxvi. 47.)

And while He yet spake, there came a great multitude with swords and staves and torches.

(John xviii. 12.)

And they took Jesus, and bound Him, and led Him away.

(Matthew xxvi. 56.)

Then all His disciples forsook Him and fled.

TENOR. *Recitative.*

O was there ever loneliness like His?
From the drear garden of His agony,
The sinless One was led.
His followers all forsook their Lord and fled;
No gentle tone, no kindly glance was there,
But mocking faces, and harsh words of hate.
The cruel soldiers, the unpitying crowd.
Despised of men, rejected and forsaken!
O was there ever loneliness like His!

AIR.

Ye who sin, and ye who sorrow,
Ye who in temptation fall;
See, O see your blest Redeemer,
Standing in the judgment hall.
See Him beaten and derided,
See His flesh by scourges torn;
Turn to Him, remembering ever,
'Twas for you the stripes were borne.

Standing 'mid the mocking soldiers,
In the purple robe of scorn;
See His gaze of gentle pity,
From beneath the piercing thorn.
Turn to Him ye heavy-laden,
Ye who toil, and ye who mourn;
Lo! He looks in love upon you,
'Twas for you the pain was borne.

No. 8.—BEFORE PILATE.

CHORUS.

(John xix.; Matthew xxvii.; Luke xxiii.)

Then came Jesus forth from the judgment hall wearing the crown of thorns and the purple robe.

And Pilate said, Behold your King!

And they cried out, saying, Crucify Him!
crucify Him! He stirreth up the people!

Pilate.

Shall I crucify your King?

CHORUS.

We have no king but Cæsar! Away with this Man, and release unto us Barabbas!
Crucify Him!

Pilate.

Take ye Him and crucify Him! for I find no fault in Him at all.

No. 9.

THE MARCH TO CALVARY.

CHORUS.

The Saviour King goes forth to die !
 Goes forth in all His glory bright !
 And Angels from the realms on high,
 Look down to see the wondrous sight.
 On, on to Calvary's fateful hill,
 Reviled by those He came to bless ;
 But in His suffering bearing still,
 The majesty of Righteousness !
 The Saviour King goes forth to die !

With weariness and anguish sore,
 On, on to death the Saviour goes !
 The Roman helmets flash before,
 Behind Him shout exultant foes.
 The Son of God goes forth to die !
 To yield in pain His mortal breath !
 To rob the grave of Victory,
 And take, for aye, the sting from death !
 The Saviour King goes forth to die !

No. 10.—CALVARY.

BARITONE. (*Recitative.*)

(*Luke xxiii.*)

And when they came to the place which
 is called Calvary, there they Crucified Him.

And it was now about the sixth hour, and
 a darkness came over the whole land, until
 the ninth hour, the sun's light failing ; and
 the veil of the temple was rent in the
 midst.

And when Jesus had cried with a loud
 voice, He said, Father, into Thy hands I
 commend My Spirit. And He bowed His
 head and gave up the ghost.

CHORUS.

Droop, Sacred Head,
 Upon that breast divine,
 The strife is o'er,
 The victory is Thine.

Hush, sounds of earth,
 Sink, sink thou mournful sun ;
 On Calvary's cross,
 Lo ! mercy's work is done.

Gaze, mortal, gaze,
 The Saviour hangs for thee,
 Silent in death,
 Upon the accursed tree.

Love, holiest love,
 Shall earth and heaven atone,
 In fadeless day,
 From Christ's eternal throne !

CONCLUDING HYMN.

(*For the Congregation and Choir.*)

Rock of Ages, cleft for me,
 Let me hide myself in Thee ;
 Let the Water and the Blood,
 From Thy riven Side which flowed,
 Be of sin the double cure,
 Cleanse me from its guilt and power

Not the labours of my hands
 Can fulfil Thy law's demands ;
 Could my zeal no respite know,
 Could my tears for ever flow,
 All for sin could not atone ;
 Thou must save, and Thou alone.

Nothing in my hand I bring,
 Simply to Thy Cross I cling ;
 Naked, come to Thee for dress ;
 Helpless, look to Thee for grace ;
 Foul, I to the Fountain fly ;
 Wash me, Saviour, or I die.

While I draw this fleeting breath,
 When my eyelids close in death,
 When I soar through tracts unknown,
 See Thee on Thy Judgment Throne ;
 Rock of Ages, cleft for me,
 Let me hide myself in Thee. Amen.

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OLIVET TO CALVARY.

PART I.

No. 1.—ON THE WAY TO JERUSALEM.

SHAPCOTT WENSLEY.

J. H. MAUNDER.

Sostenuto e maestoso. $\text{♩} = 96$.

Piano introduction in G major, 4/4 time. The score features a grand staff with treble and bass clefs. The right hand (Gt.) is marked *f* and the left hand (Sw.) is marked *f*. The tempo is *Sostenuto e maestoso* with a quarter note equal to 96 beats per minute. The introduction consists of several measures of chords and moving lines in both hands.

Chorus vocal parts and piano accompaniment. The vocal parts are Soprano, Alto, Tenor, and Bass, all marked *f*. The piano accompaniment is in G major, 4/4 time. The lyrics for the vocal parts are: "When o'er the steep of". The piano accompaniment consists of several measures of chords and moving lines in both hands.

Chorus vocal parts and piano accompaniment with lyrics. The vocal parts are Soprano, Alto, Tenor, and Bass, all marked *f*. The piano accompaniment is in G major, 4/4 time. The lyrics for the vocal parts are: "Ol - i - vet, The Lord to Sa - lem came, The crowds their glad ho - san - nas raised, To". The piano accompaniment consists of several measures of chords and moving lines in both hands.

His be-lov-ed Name. They made the path a - cross the mount, With

His be-lov-ed Name. They made the path a - cross the mount, With

His be-lov-ed Name. They made the path With

His be-lov-ed Name. They made the path With

leaf - y branch - es gay: . . And spread their robes with ea - ger hands, To

leaf - y branch - es gay: . . And spread their robes with ea - ger hands, To

leaf - y branch - es gay: . . And spread their robes with ea - ger hands, To

leaf - y branch - es gay: . . And spread their robes with ea - ger hands, To

deck Mes - si - ah's way, And spread their robes with ea - ger hands, To deck Mes -

deck Mes - si - ah's way, And spread their robes with ea - ger hands, To deck Mes -

deck Mes - si - ah's way, And spread their robes with ea - ger hands, To deck Mes -

deck Mes - si - ah's way, And spread their robes with ea - ger hands, To deck Mes -

si - ah's way.

si - ah's way.

si - ah's way.

si - ah's way.

f *Sv.*

Gt. *Sv. mf*

mf *mf* *mf* *mf*

His power has poured the light of Heaven, Up - on the sightless eyes!

His power has poured the light of Heaven, Up - on the sightless eyes!

His power has poured the light of Heaven, Up - on the sightless eyes!

His power has poured the light of Heaven, Up - on the sightless eyes!

Unaccompanied ad lib.

His voice has thrilled the si - lent dead, And bade the sleep - er rise ! Ho -

His voice has thrilled the si - lent dead, And bade the sleep - er rise ! Ho -

His voice has thrilled the si - lent dead, And bade the sleep - er rise ! Ho -

His voice has thrilled the si - lent dead, And bade the sleep - er rise ! Ho -

san - na to the Prince who comes, To free a race op - pressed ! To drive the Gen - tile

san - na ! Ho - san - na to the Prince, Ho - san - na ! Ho - san - na !

san - na ! . . . Ho - san - na ! . . . Ho - san - na ! Ho -

san - na to the Prince who comes, To free a race op - pressed ! . . . To drive the Gen - tile

from our land, And make His peo - ple blest ! To drive the Gen - tile from our land, And

Ho - san - na to the Prince who comes, . . . To drive the Gen - tile from our land, And

san - na ! Ho - san - na to the Prince who comes, To drive the Gen - tile from our land, And

from our land, And make His peo - ple blest ! . . . To drive the Gen - tile from our land, And

make His peo - ple blest! Ho - san - na! Ho -

make His peo - ple blest! Ho - san - na! Ho -

make His peo - ple blest! Ho - san - na! Ho -

make His peo - ple blest! Ho - san - na! Ho -

san - na! Bless - ed is the King of Is - rael!

san - na! Bless - ed is the King of Is - rael!

san - na! Bless - ed is the King of Is - rael!

san - na! Bless - ed is the King of Is - rael!

poco accel. *mf* Ho - san - na to the Son of Da - vid! Ho - san - na to the Son of

poco accel. *mf* Ho - san - na to the Son of Da - vid! Ho - san - na to the Son of

poco accel. *mf* Ho - san - na to the Son of Da - vid! Ho -

poco accel. *mf* Ho - san - na to the Son of Da - vid! Ho -

poco accel. to $\text{♩} = 112.$ *mf*

f

Da - vid ! Bless - ed is He, bless - ed is He, bless - ed is He that

Da - vid ! Bless - ed is He, bless - ed is He, bless - ed is He that

san-na to the Son of Da - vid ! Bless - ed is He, bless - ed is He that

san-na to the Son of Da - vid ! Bless - ed is He, bless - ed is He that

ff

com - eth in the Name of the Lord ! Ho - san - na in the

com - eth in the Name of the Lord ! Ho - san - na in the

com - eth in the Name of the Lord ! Ho - san - na in the

com - eth in the Name of the Lord ! Ho - san - na in the

high - est ! Ho - san - na in the high - est ! Ho - san - - - na.

high - est ! Ho - san - na in the high - est ! Ho - san - - - na.

high - est ! Ho - san - na in the high - est ! Ho - san - - - na.

high - est ! Ho - san - na in the high - est ! Ho - san - - - na.

No. 2.—BEFORE JERUSALEM.

Moderato. **TENOR.** *mf*

Like a fair vision in the morning light, Lay the proud ci-ty of Je -

Moderato. ♩ = 100.

Sw. or Ch. 8 ft.

senza Ped.

ru - sa - lem; In all the beauty of its soar - ing towers, And flash - ing domes, and

mar - ble pal - a - ces. . . A di - a - dem on Zi-on's ho - ly hill, The glo - rious

f

Ped.

mf

Tem - ple in its splen - dour shone, With sheen of gold, and

mf

p

pin - na - cles of snow.

pp Sw. Gedact or Voix Céleste.

BARITONE. *Recit.*

And Je - sus paused, and gazed with tear - ful eyes, While the hushed mul - ti-tude stood

p

won - d'ring near.

Andante. $\text{♩} = 88.$ *Oboe Solo.*

pp

Lamentoso.

O . . . Je -

p

- ru - sa-lem! O . . . Je - ru - sa-lem! Hadst thou but known

in this thy day, E - ven thou, e - ven thou the things which be-long un - to

cres. *rall.*

colla voce.

peace,— Oboe Solo. But now they are hid from thine eyes!

mp a tempo. *p* *Oboe.*

sempre lamentoso.

For the days shall come up - on thee, When thine

en- e-mies shall compass thee a - round! They shall dash thee to the ground, Thee,

mp

and thy chil- dren with-in thee! Hadst thou but known, O . . . Je .

rall. e dim.

ru - sa - lem, hadst thou but known. . . hadst thou but known.

p colla voce.

No. 3.—IN THE TEMPLE.

TENOR. *Recit.*
Allegro.

And Je-sus entered in - to the Tem - ple of God, and cast out them that

Allegro. ♩ = 96.

Gt. f

BARITONE. *Recit.*

bought and sold there-in, And He said un - to them, It is writ - ten,

Sw. p *mf*

My house shall be call - ed a house of prayer; but ye have made it a den of

rob - bers. . . An -

Allegretto agitato. ♩ = 135.

mf

o - ther tem - ple waits Thee, Lord di - vine, The tem - ple of my heart, O make it

cres. Thine! Drive far a-way the sin that would en - snare; *cres.* O cleanse Thy courts, and

cres.

mp bless Thine al - tar there. No voice but Thine can make it free, From

mp

accel. to $\frac{1}{2}$ = 96. molto agitato. all . . that is un-worth-y Thee! *f* Tempt-a-tions' wiles Thy

accel. to $\frac{1}{2}$ = 96. *mf*

cres. sa - cred courts as - sail! . . . Tempt-a-tions' wiles Thy sa - cred courts as -

cres.

sail! . . . O hear my cry! . . . O hear my cry! . . .

O hear my cry! . . . then shall my soul pre -

vail! . . . An - o - ther tem - ple waits Thee, Lord di - vine, . . . The

mf *Tempo lmo.*

tem - ple of my heart, . . . O make it Thine! O make it

f accel.

Thine! O make it Thine! O hear my cry!

The tem - ple of my heart, O make . . . it

dim.

Larghetto.

CHORUS. SOPRANO.

thine.

ALTO.

TENOR.

*mp*BASS. *mp*

Bow down Thine ear, O Lord,

Bow down Thine ear, O Lord,

Larghetto. ♩ = 88.*mp*

bow down Thine ear, O Lord, for I am poor, am

bow down Thine ear, O Lord, for I am poor, am

poor and in mis - er - y,

mp

Bow down Thine ear, O Lord,

mp

Bow down Thine ear, O Lord,

Bow down Thine ear, O Lord,

poor and in mis - er - y,

Bow down Thine

bow down Thine ear, O Lord, for I am poor, am poor and in

bow down Thine ear, O Lord, for I am poor, am poor and in

bow down Thine ear, O Lord, for I am poor and in

ear, O Lord, bow Thine ear, for I am poor, am poor and in

mis - er - y. Look up - on mine ad -

mis - er - y. Look up - on mine ad -

mis - er - y. Look up - on mine ad - ver - si - ty

mis - er - y. Look up - on mine ad - ver - si - ty

f ver - si - ty and *dim.* mis - er - y, and mis - er - y, and for - give me all my

f and *dim.* mis - er - y, and *dim.* mis - er - y, and for - give me all my

f and *dim.* mis - er - y, and *dim.* mis - er - y, and for - give me all my

f and *dim.* mis - er - y, and *dim.* mis - er - y, and for - give me all my

sin. Turn Thee a-gain, O Lord, and let Thine an-ger cease from us,

sin.

sin.

sin.

Poco accel. ♩ = 112.

turn Thee a-gain, O Lord, and let Thine an-ger cease from us, turn Thee a-gain, O

turn Thee a-gain, O Lord, and let Thine an-ger cease from us, turn Thee a-gain, O

turn Thee a-gain, O Lord, . . and let Thine an-ger cease from us,

turn Thee a-gain, O Lord, . . and let Thine an-ger cease from us,

Lord, turn Thee a-gain, O Lord, turn Thee a-gain, O

Lord, turn Thee a-gain, O Lord, turn, O

turn Thee a-gain, O Lord, turn Thee a-gain, O Lord,

turn Thee a-gain, O Lord, turn Thee a-gain, O Lord,

turn Thee a-gain, O Lord, turn Thee a-gain, O Lord,

cres. Lord, turn Thee a-gain, O Lord, turn Thee a-gain, O

cres. Lord, turn Thee a-gain, O Lord, turn, O

cres. turn Thee a-gain, O Lord, turn Thee a-gain, O Lord,

cres. turn Thee a-gain, O Lord, turn Thee a-gain, O Lord,

cres.

f Lord, and let Thine an-ger cease from us, and let Thine an-ger cease from

f Lord, and let Thine an-ger cease from us, and let Thine an-ger cease from

f turn Thee a-gain and let Thine an-ger cease from us, and let Thine an-ger cease from

f turn Thee a-gain and let Thine an-ger cease from us, and let Thine an-ger cease from

us, turn Thee a-gain, O Lord, turn Thee a-gain, O Lord. An -

us, turn Thee a-gain, O Lord, turn Thee a-gain, O Lord. An -

us, turn Thee a-gain, O Lord, turn Thee a-gain, O Lord. An -

us, turn Thee a-gain, O Lord, turn Thee a-gain, O Lord. An -

Tempo 1mo. *mf* o - ther tem-ple waits Thee, Lord di - vine, The tem-ple of my heart, O make it

mf o - ther tem-ple waits Thee, Lord di - vine, The tem-ple of my heart, O make it

mf o - ther tem-ple waits Thee, Lord di - vine, The tem-ple of my heart, O make it

mf o - ther tem-ple waits Thee, Lord di - vine, The tem-ple of my heart, O make it

Tempo 1mo. *mf*

accel. agitato.

Thine! Tempt-a-tions' wiles Thy sa-cred courts as-sail! . . .

accel. agitato.

Thine! Tempt-a-tions' wiles Thy sa-cred courts as-sail!

accel. agitato.

Thine! Tempt-a-tions' wiles Thy sa-cred courts as-sail!

accel. agitato.

Thine! Tempt-a-tions' wiles Thy sa-cred courts as-sail! tempt-

accel. agitato.

cres.

tempt-a-tions' wiles Thy sa-cred courts as-sail! . . . O hear my

cres.

tempt-a-tions' wiles Thy sa-cred courts as-sail! O hear my

cres.

tempt-a-tions' wiles Thy sa-cred courts as-sail! . . . O hear my

cres.

- a-tions' wiles Thy sa-cred courts as-sail! O hear,

cres.

cres.

cry! . . . O hear my cry! . . . O hear my cry! . . .

cry! . . . O hear my cry! . . . O hear my cry! . . .

cry! . . . O hear my cry! . . . O hear my cry! . . .

O hear my cry! O hear my cry! O hear . . .

ff *mf* *Tempo lmo.*

O hear, O hear my cry! . . . An - o - ther tem - ple waits Thee, Lord di -

O hear, O hear my cry! . . . An - o - ther tem - ple waits Thee, Lord di -

O hear, O hear my cry! . . . An - o - ther tem - ple waits Thee, Lord di -

my cry! O hear my cry! . . . An - o - ther tem - ple waits Thee, Lord di -

ff *mf* *Tempo lmo.*

- vine, The tem - ple of my heart, . . . O make it Thine! . .

- vine, The tem - ple of my heart, . . . O make it Thine!

- vine, The tem - ple of my heart, of my heart, O make it Thine! . .

- vine, The tem - ple of my heart, O make it Thine! O

O make it Thine! . . O make it Thine! . . O hear my

O make it Thine! O make it Thine! O hear my

O make it Thine! O make it Thine! O hear my

make it Thine! O make it Thine! O hear . . my

ff

J. H. Maunder—Olivet to Calvary. Novello

cry! The tem-ple of my heart, O

cry! The tem-ple of my heart, O

cry! The tem-ple of my heart, O

cry! The tem-ple of my heart, O

p

dim.

make . . . it Thine! . .

dim.

make . . . it Thine! . .

dim.

make . . . it Thine! . .

dim.

make . . . it Thine! . .

p

Six

No. 4.—THE MOUNT OF OLIVES.

Adagio ♩ = 66

mf

The first system of the musical score is for the piano introduction. It consists of three staves: a single treble staff at the top, and a grand staff (treble and bass) below it. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The tempo is marked 'Adagio' with a metronome marking of 66. The dynamic is marked 'mf' (mezzo-forte). The piano part begins with a series of chords and moving lines in both hands.

TENOR.

mf

Not of this world the King-dom of our Lord ; He

p

The second system of the musical score is for the Tenor vocal part. It consists of two staves: a single treble staff at the top and a grand staff (treble and bass) below it. The key signature and time signature remain the same. The vocal line begins with a half note, followed by eighth and sixteenth notes. The piano accompaniment is marked 'p' (piano). The lyrics are: 'Not of this world the King-dom of our Lord ; He'.

p

sought not vic-tor's wreath, nor monarch's crown, With peace, and ti-dings of great

p

The third system of the musical score continues the vocal and piano parts. The vocal line has a long note followed by a series of eighth notes. The piano accompaniment features chords and moving lines. The dynamic is marked 'p' (piano). The lyrics are: 'sought not vic-tor's wreath, nor monarch's crown, With peace, and ti-dings of great'.

cres.

joy He came, . . Of ra-diant Heaven, of ra-diant Heaven, the

cres. *cres.*

The fourth system of the musical score continues the vocal and piano parts. The vocal line has a long note followed by a series of eighth notes. The piano accompaniment features chords and moving lines. The dynamic is marked 'cres.' (crescendo). The lyrics are: 'joy He came, . . Of ra-diant Heaven, of ra-diant Heaven, the'.

Way, the Truth, the Life; . . . A ho-ly guide through paths of night and

time, . . . He came to die that err-ing souls may live . . . In sin-less

joy, . . . where God's blest mansions shine! . . . He came to die that err-ing souls may

live . . . In sin-less joy, . . . where God's blest mansions shine! where God's blest

man - - - sions shine!

f *rit.* *a tempo.* *mf* *rall.*

Largo. $\text{♩} = 60.$

mp

CHORUS.

SOPRANO. *pp*

'Twas night . . o'er lone - ly Ol - i -

ALTO. *pp*

'Twas night . . o'er lone - ly Ol - i -

TENOR. *pp*

'Twas night . . o'er lone - ly Ol - i -

BASS. *pp*

'Twas night . . o'er lone - ly Oi - i -

- vet, The trees . . their dark - some shad - ows

- vet, The trees . . . their dark - some shad - ows

- vet, The trees . . . their dark - some shad - ows

- vet, The trees . . . their dark - some shad - ows

cast; And slow - ly up the

cast; And slow - ly up the

cast; And slow - ly up the

cast; And slow - ly up the

moun - tain side, . . . With wea - ry, wea - ry step the Sa -

moun - tain side, . . . With wea - ry, with wea - ry, wea - ry

moun - tain side, . . . With wea - ry, wea - ry

moun - tain side, With wea - ry, wea - ry step the

viour passed. . . . No joy - ous

step the Sa - viour passed. . . . No joy - ous

step the Sa - viour passed. . . . No joy - ous

Sa - viour passed. . . . No joy - ous

mul - ti - tude was there, No gar - ments

mul - ti - tude was there, No gar - ments

mul - ti - tude was there, No gar - ments

mul - ti - tude was there, No gar - ments

at His feet were thrown; The path that

at His feet were thrown; The path that

at His feet were thrown; The path that

at His feet were thrown; The path that

led to Beth - a - ny, He trod in

led to Beth - a - ny, He trod in

led to Beth - a - ny, He trod in

led to Beth - a - ny, He trod in

sor - row and a lone.
 sor - row and a lone.
 trod in sor - row and a lone. The loud Ho
 sor - row, and a lone. The loud Ho

mp

- san - nas all were hushed, The low - ly tri - umph
 - san - nas all were hushed, The low - ly tri - umph

dim.

of the day; And fa - ding in the
 of the day; And fa - ding in the

dim.

moon - light pale, The branch - es strewn at morn - - ing lay. . . .

moon - light pale, The branch - es strewn at morn - - ing lay. . . .

mf Thus o'er the brow of Ol - i - vet, . . . The

mf Thus o'er the brow of Ol - i - vet, . . . The

mf Thus o'er the brow of Ol - i - vet, . . . The

mf Thus o'er the brow of Ol - i - vet, . . . The

Sa - - viour passed with wea - ry tread ; . . . The beasts have

Sa - - viour passed with wea - ry tread ; . . . The beasts have

Sa - - viour passed with wea - ry tread : . . . The beasts have

Sa - - viour passed with wea - ry tread ; . . . The beasts have

lairs, the birds have nests, the beasts have

lairs, the birds have nests, the beasts have

lairs, the birds have nests, the beasts have

lairs, the birds have nests, the beasts have

lairs, the birds have nests, He had not

lairs, the birds have nests, He had not

lairs, the birds have nests, He had not

lairs, the birds have nests, He had not

where to lay His head! He had not

where to lay His head! He had not

where to lay His head! He had not

where to lay His head! He had not

where . . to lay . . His head! He had not where . . to

where . . to lay . . His head! He had not where . . to

where . . to lay . . His head! He . . had not where . . to

where . . to lay . . His head! He had not where . . to

pp

lay His head! . . .

lay His head! . . .

lay His head! . . .

lay His head! . . .

pp

Adacca.

Adagio
TENOR. *espressivo.*

mp

He was des - pi - sed and re - ject - ed of men, . . A

Adagio ♩ = 60.

Su. pp

Man of sor - rows and ac - quaint - ed with grief, He was des - pi - sed,

He was re - ject - ed, A Man of sorrows and ac - quaint - ed with grief,

A little faster

He was des - pi - sed, He was re - ject - ed Not of

A little faster. ♩ = 66

mf

this world the Kingdom of our Lord; He sought not vic-tor's wreath, nor monarch's crown; . . He came to

die that erring souls may live In sinless joy, that erring souls may live where God's blest man-sions

Grazioso. shine. *BARITONE. mf espressivo.* Come un-to Him, all . . ye that la - bour, and

Grazioso. ♩. = 56. *mf* *rall.* *p a tempo.*

He . . will give you, will give . . you rest, . . Come un-to Him . .

all ye that la - bour, and He . . will give you, will give . . you rest.

colla voce.

CHORUS.

p
Come un - to Him, all . . ye that la - bour, and He . . will give you, will

p
Come un - to Him, all ye that la - bour, and He . . will give you, will

p
Come un - to Him, all ye that la - bour, and He . . will give you, will

p
Come un - to Him, all ye that la - bour, and He . . will give you, will

Unaccompanied ad lib.

give . . you rest, . . come un - to Him, . . all ye that la - bour, and

give . . you rest, come un - to Him, . . all ye that la - bour, and

give . . you rest, . . come un - to Him, . . all ye that la - bour, and

give . . you rest, come un - to Him, all ye that la - bour, and

BARITONE.

mf
Take His yoke up-on you, and

He . . will give you, will give . . you rest. . .

He . . will give you, will give you rest. . .

He . . will give you, will give . . you rest. . .

He . . will give you, will give you rest. . .

learn . . of Him, . .

and

Take His yoke up-on you, and learn . . of Him. . .

Take His yoke up-on you, and learn . . of Him. . .

Take His yoke up-on you, and learn . . of Him. . .

Take His yoke up-on you, and learn . . of Him. . .

ye shall find rest . . un - to . . your soul. Come un - to Him, ye . . that are wea-ry,

Come, . . come, . . come! . .

pp

"JUST AS I AM."

CHARLOTTE ELLIOTT.

HYMN FOR CONGREGATION AND CHOIR.

♩ = 92.

1. *p* Just as I am, with-out one plea But that Thy Blood was shed for me,

cres. And that Thou bidd'st me come to Thee, O Lamb of God, . . I come.

After each verse.

p Just as I am, Just as I am, *cres.* just as I am, *f* just as I am, *p* I come. I come.

Just as I am, just as I am, just as I am, I come.

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2.

Just as I am, though toss'd about
With many a conflict, many a doubt,
Fightings and fears within, without,
O Lamb of God, I come.

3.

cr. Just as I am, poor, wretched, blind;
Sight, riches, healing of the mind,
Yea all I need, in Thee to find,
p O Lamb of God, I come.

4.

cr. Just as I am, (*mf*) Thou wilt receive,
Wilt welcome, pardon, cleanse, relieve;
Because Thy promise I believe,
O Lamb of God, I come.

5.

p Just as I am, (*mf*) (Thy love unknown
Has broken every barrier down),
cr. Now to be Thine, yea, Thine alone,
O Lamb of God, I come.

6.

p Just as I am, (*mf*) of that free love
The breadth, length, depth, and height to prove,
cr. Here for a season, then above,
p O Lamb of God, I come.

END OF PART I.

PART II.

No. 5.—A NEW COMMANDMENT.

Andante.
Gt. mf

BARITONE. *Recit.*
mf

And Je - sus know-ing that His

Sw. p

hour was come, that He should depart out of this world un-to the Fa-ther, hav-ing

loved His own which were in . . the world, . . He loved them . . un-to the

tempo ad lib.

end. And when the sup-per of the Pass-o-ver was end-ed, He pour-ed wa-ter

colla voce.

in - to a ba - son, and be - gan to wash His dis - ci - ples' feet.

ARIETTA *cantabile*.

And He said, A new com - mand - ment give I un - to you, That ye

$\text{♩} = 76.$

p Sw.

love one an - o - ther; e - ven as I have lov - ed you, so love ye one an -

o - ther.

By this shall all men know . .

. . that ye are Mine, . . by this shall all men know . . that ye are Mine, . .

if ye have love one to an-o-ther, by this shall all men know that ye are Mine, by

this shall all men know. A new commandment give I un-to you, That ye

a tempo

rall. *p a tempo.*

love one an-o-ther, that ye love one an-o-ther; e'en as I have

poco accel. *poco accel.*

lov-ed you, e'en as I have lov-ed you, so love ye, so love ye,

Tempo lmo. *Tempo lmo.*

cres.

so love ye one an-o-ther.

dim. *p* *colla voce. pp*

QUARTET OR SEMI-CHORUS (*Unaccompanied*).*Moderato.*

PIANO

ALTO

TENOR

BASS

O Thou Whose sweet com - pas - sion, Does through the a - ges shine; Can

O Thou Whose sweet com - pas - sion, Does through the a - ges shine; Can

O Thou Whose sweet com - pas - sion, Does through the a - ges shine; Can

O Thou Whose sweet com - pas - sion, Does through the a - ges shine; Can

Moderato. ♩ = 88.*(For practice only.)**mf*

our poor hearts en - kin - dle, Af - fec - tion such as Thine? Of self un - mind - ful

our poor hearts en - kin - dle, Af - fec - tion such as Thine? Of self un - mind - ful

our poor hearts en - kin - dle, Af - fec - tion such as Thine? Of self un - mind - ful

our poor hearts en - kin - dle, Af - fec - tion such as Thine? Of self un - mind - ful

ev - er, Thy stead - fast love shone clear; A star 'mid deep'ning shad - ows, E'en

ev - er, Thy stead - fast love shone clear; A star 'mid deep'ning shad - ows, E'en

ev - er, Thy stead - fast love shone clear; A star 'mid deep'ning shad - ows, E'en

ev - er, Thy stead - fast love shone clear; A star 'mid deep'ning shad - ows, E'en

though the Cross was near, A star 'mid deep'ning shad - ows, E'en though the Cross was near, e'en though the Cross was near. Thou ev - er blest Re - deem - er, En - throned in Heav'n a - bove, O help Thy earth - ly pil - grims, To love as Thou dost love! Though

though the Cross was near, . . A star 'mid deep'ning shad - ows, E'en though the Cross was near, e'en though the Cross was near. Thou ev - er blest Re - deem - er, En - throned in Heav'n a - bove, O help Thy earth - ly pil - grims, To love as Thou dost love! Though

though the Cross was near, . . A star 'mid deep'ning shad - ows, E'en though the Cross was near, e'en though the Cross was near. Thou ev - er blest Re - deem - er, En - throned in Heav'n a - bove, O help Thy earth - ly pil - grims, To love as Thou dost love! Though

though the Cross was near, . . A star 'mid deep'ning shad - ows, E'en though the Cross was near, e'en though the Cross was near. Thou ev - er blest Re - deem - er, En - throned in Heav'n a - bove, O help Thy earth - ly pil - grims, To love as Thou dost love! Though

dark and wild the path - way, Our feet shall nev - er tire, If to our souls Thou giv - est That

dark and wild the path - way, Our feet shall nev - er tire, If to our souls Thou giv - est That

dark and wild the path - way, Our feet shall nev - er tire, If to our souls Thou giv - est That

dark and wild the path - way, Our feet shall nev - er tire, It to our souls Thou giv - est That

spark of sa - cred fire! If to our souls Thou giv - est That spark of sa - cred fire! that

spark of sa - cred fire! . . If to our souls Thou giv - est That spark of sa - cred fire! that

spark of sa - cred fire! . . If to our souls Thou giv - est That spark of sa - cred fire! that

spark of sa - cred fire! . . If to our souls Thou giv - est That spark of sa - cred fire! that

spark of sa - cred fire! that spark, that spark . . of sa - cred fire! . . . sustain *ff*

spark of sa - cred fire! that spark, that spark . . of sa - cred fire! . . . sustain *ff*

spark of sa - cred fire! that spark, that spark . . of sa - cred fire! . . . sustain *ff*

spark of sa - cred fire! that spark, that spark . . of sa - cred fire! . . . sustain *ff*

No. 6.—GETHSEMANE.

Adagio. *BARITONE. Recit.*

And when they had sung a hymn, they went out in - to the

Adagio.

Ch. or Gt. p

mount of O-lives, And they passed over the brook Kid-ron un-to the gar-den of Geth-

espressivo.

- sem-a-ne. Then said He un-to them, tar-ry ye here, and watch with Me.

p Sw.

molto espressivo.

And He prayed, say-ing, O my Fa-ther, if it be pos-si-ble,

p *Sw. pp*

let this cup pass from Me; nevertheless not as I will, but as Thou wilt.

“THY WILL BE DONE.”

HYMN FOR CONGREGATION AND CHOIR.

$\text{♩} = 80.$

Thy will be done, the Sa - viour said, And bowed to earth His sa - cred head,

The sands of life had near-ly run, My Fa-ther, let Thy will be done, Thy will, not Mine, be done.

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2.

No watch His spent disciples kept,
Amid the shadows deep they slept;
But silent Angels waiting there,
Beheld His agony of prayer—
Thy will, not Mine, be done

3.

His soul foresaw the cruel scorns,
The brutal scourge, the crown of thorns,
And, darker than Gethsemane,
The shadows of the accursed tree,—
Thy will, not Mine, be done.

4.

What though He felt in that dread hour,
The storms of human passions lower!
Nor pain, nor death, His soul would shun,
My Father, let Thy will be done,
Thy will, not Mine, be done.

No. 7.—BETRAYED AND FORSAKEN.

Allegro agitato.
CHORUS. SOPRANO.

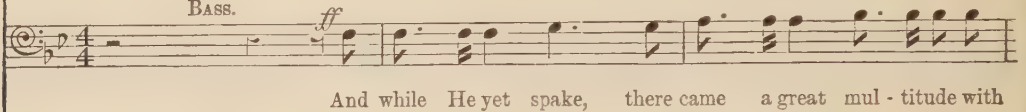
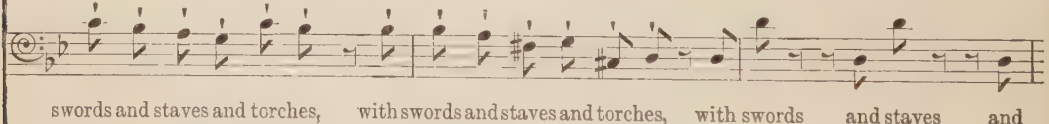
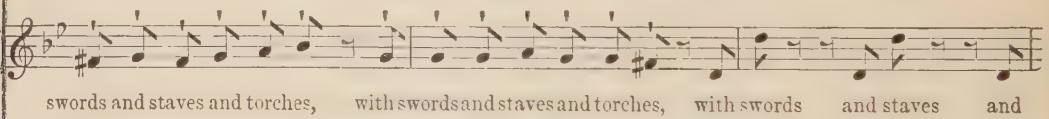
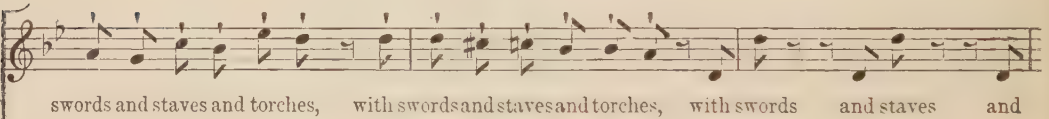
ALTO.



TENOR.



BASS.

*Allegro agitato.* $\text{♩} = 100.$ 

*A little slower.**cres.*

torch-es.

And they took Je-sus, and bound Him, and led Him a-

torch-es.

And they took Je-sus, and bound Him, and led Him a-

torch-es.

And they took Je-sus, and bound Him, and led Him a-

torch-es.

And they took Je-sus, and bound Him, and led Him a-

A little slower. ♩ = 88.*Sv. p**cres.*

- way. . .

Then all, all His dis-ci-ples for-

- way.

Then all, all His dis-ci-ples for-

- way. . .

Then all, all His dis-ci-ples for-

- way.

Then all, all His dis-ci-ples for-

- sook Him and fled.

- sook Him and fled.

- sook Him and fled.

- sook Him and fled.

*p**cres.*

Andante.
TENOR SOLO.

O was there ev - er lone - li-ness like His!..

Andante. ♩ = 76. *Solo.*

p

mf

From the drear gar-den of His ag - o - ny The

Sw. p

sin - less One was led. His followers all for-sook their Lord and fled ;..

No gen-tle tone, no kind-ly glance was there,

cres.

cres. But mock - ing fa - ces, *cres.* and harsh words of hate, The cru - el sol - diers,

cres. the un - pitying crowd. *f* Des - pised of men, re - ject - ed and for - sa - ken!

rall. O was there ev - er lone - li - ness like His!

colla voce. *mp* *Andante espressivo.* ♩ = 84.

mf molto espressivo. Ye who sin, and ye who sor - row,

Sw. p

Ye who in tempt - a - tion fall; See, O see your blest Re - deem - er,

Stand - ing in the judg - ment hall. See Him beaten and de - ri - ded,

See His flesh by scourges torn ; Turn to Him, rememb'ring ev - er, 'Twas for

you, 'twas for you the stripes were borne.

Stand - ing 'mid the

mock - ing soldiers, In the pur - ple robe of scorn ; See His gaze of gen - tle pi - ty,

From be-neath the pierc-ing thorn. Turn to Him ye hea-vy la-den,

Ye who toil, and ye who mourn; Lo! He looks in love up -

- on you, 'Twas for you, 'twas for you the pain . . was

borne, 'twas for you, 'twas for you, . . . 'twas for you . . the

pain . . was borne. . . .

No. 8.—BEFORE PILATE

Maestoso. CHORUS.

SOPRANO. Then came Je - sus forth from the judgment hall

ALTO. Then came Je - sus forth from the judgment hall

TENOR. Then came Je - sus forth from the judgment hall

BASS. Then came Je - sus forth from the judgment hall

Maestoso. ♩ = 100.
tempo giusto.
Gt. *f*

SOLO.*

And Pi - late

wear - ing the crown of thorns . . and the pur - ple robe. . .

wear - ing the crown of thorns . . and the pur - ple robe. . .

wear - ing the crown of thorns . . and the pur - ple robe. . .

wear - ing the crown of thorns . . and the pur - ple robe. . .

* The part of Pilate may be sung by either a Baritone or a Tenor voice.

said, Be - hold your King!

And they cried out say - ing,

And they cried out say - ing,

And they cried out say - ing,

And they cried out say - ing,

Allegro agitato. = 116.

Cru - ci - fy Him! cru - ci - fy Him! cru - ci - fy Him!

Cru - ci - fy Him! cru - ci - fy Him! cru - ci - fy Him!

Cru - ci - fy Him! cru - ci - fy Him! cru - ci -

Cru - ci - fy Him! cru - ci - fy Him! cru - ci -

cru - ci - fy Him! cru - ci - fy Him!

cru - ci - fy Him! cru - ci - fy Him!

fy Him! cru - ci - fy Him! He

fy Him! cru - ci - fy Him! He

He stir-reth up the peo-ple,
 He stir-reth up the peo-ple,
 stir-reth up the peo-ple, He stir-reth up the peo-ple, Cru
 stir-reth up the peo-ple, He stir-reth up the peo-ple, Cru

Cru-ci-fy Him! cru-ci-fy Him!
 Cru-ci-fy Him! cru-ci-fy Him!
 - ci-fy Him! cru-ci-fy Him!
 - ci-fy Him! cru-ci-fy Him!

cru-ci-fy Him! cru-ci-fy Him! cru-ci-fy Him!
 cru-ci-fy Him! cru-ci-fy Him! cru-ci-fy Him!
 cru-ci-fy Him! cru-ci-fy Him! cru-ci-fy Him!
 cru-ci-fy Him! cru-ci-fy Him! cru-ci-fy Him!

PILATE.

Shall I cru - ci - fy your King?

shall I cru - ci - fy your

King?

shall I cru - ci - fy your King?

We

We

We have no king but Cæ-sar! we have no king but

We have no king but Cæ-sar! we have no king but

have no king but Cæ-sar, we have no king but Cæ-sar! we have no king but

have no king but Cæ-sar, we have no king but Cæ-sar! we have no king but

Musical score for "The Star-Spangled Banner" featuring vocal parts and piano accompaniment. The score is written in G major (one sharp) and 4/4 time. The vocal parts (Soprano, Alto, Tenor, and Bass) are arranged in four staves, each with its own lyrics. The piano accompaniment is shown in the bottom two staves. The lyrics are: "Cæ - sar! A way . . with this man, and re - lease un-to us Bar -". The piano part includes a dynamic marking of *mf* (mezzo-forte).

and re - lease un-to us Bar - ab - bas, Bar - ab - bas, Barab - bas, Bar -

and re - lease un-to us Bar - ab - bas, Bar - ab - bas, Barab - bas, Bar -

- ab - bas, Bar - ab - bas, Barab - bas, Bar -

- ab - bas, Bar - ab - bas, Barab - bas, Bar -

cres. *cres.*

[illegible]

Stay up

f Cru - ci - fy Him! cru - ci - fy Him! cru - ci - fy Him!
f Cru - ci - fy Him! cru - ci - fy Him! cru - ci - fy Him!
f Cru - ci - fy Him! cru - ci - fy Him! cru - ci - fy Him!
f Cru - ci - fy Him! cru - ci - fy Him! cru - ci - fy Him!

PILATE.
Slower. mf
Slower. = 96. Take ye Him, . . . take ye Him . . . and cru - ci - fy Him!
Sw. pp

for I find no fault in Him . . . at all.

Lamentoso. = 100.
p Sw. Ob. *Ch. Lieb. Ged. 8 ft.* *Sw.* *Ch.*

Sw. *Ch.* *Sw.*

No. 9.—THE MARCH TO CALVARY.

First system of musical notation. Treble and bass staves. Treble staff begins with a piano (*p*) dynamic. The music features triplet markings (3) and dynamic markings *Ch.* (Chorus), *Sw.* (Solo), and *Sw.* (Solo).

Second system of musical notation. Treble and bass staves. The music continues with triplet markings (3) and dynamic markings *Ch.* (Chorus), *Sw.* (Solo), *Ch.* (Chorus), and *Sw.* (Solo).

Third system of musical notation. Treble and bass staves. The music includes a crescendo (*cres.*) marking and a fermata over the final measure of the treble staff.

Fourth system of musical notation. Treble and bass staves. The tempo is marked *Alla marcia. ♩ = 116.* The music begins with a piano (*p*) dynamic and a *Sw.* (Solo) marking. It features triplet markings (3).

Fifth system of musical notation. Treble and bass staves. The music includes a crescendo (*cres.*) marking and triplet markings (3).

Sixth system of musical notation. Treble and bass staves. The music includes a *Gt. cres.* (Great Crescendo) marking and triplet markings (3).

cres.

Sw. p

CHORUS.

SOPRANO.

mf The Sa - - viour

ALTO.

mf The Sa - - viour

TENOR.

mf The Sa - - viour

BASS.

mf The Sa - - viour

The Sa - - viour

Gt. mf

cres.

King goes forth . to die ! Goes forth . . in

cres.

King goes forth . to die ! Goes forth . . in

cres.

King goes forth . to die ! Goes forth . . in

cres.

King goes forth . . to die ! Goes forth . . in

cres.

dim.

all His glo - ry bright! And An - gels

dim.

all His glo - ry bright! And An - gels

dim.

all His glo - ry bright! And An - gels

dim.

all His glo - ry bright! And An - gels

dim.

from the realms on high, Look down to

from the realms on high, Look down to

from the realms on high, Look down to

from the realms on high, Look down to

dim.

see the won - drous sight. On, on to

dim.

see the won - drous sight. On, on to

dim.

see the won - drous sight. On, on to

dim.

see the won - drous sight. On, on to

f

see the won - drous sight. On, on to

Cal - vary's fate - ful hill, Re - viled by

Cal - vary's fate - ful hill, Re - viled by

Cal - vary's fate - ful hill, Re - viled by

Cal - vary's fate - ful hill, Re - viled by

those He came . . . to bless; But in His

those He came . . . to bless; But in His

those He came . . . to bless; But in His

those He came . . . to bless; But in His

suf - fring bear - ing still The ma - - jes -

suf - fring bear - ing still The ma - - jes -

suf - fring bear - ing still The ma - - jes -

suf - fring bear - ing still The ma - - jes -

King goes forth to die!

King goes forth to die!

King goes forth to die!

King goes forth to die!

pp

pp

pp

pp

3

Sw. Reed. p

Ped. 16 ft.

sempre p

With weariness and anguish
 With weariness and anguish
 With weariness and anguish
 With weariness and anguish

sore, On, on to death the Saviour
 sore, On, on to death the Saviour
 sore, On, on to death the Saviour
 sore, On, on to death the Saviour

goes! The Roman helmets flash be
 goes! The Roman helmets flash be
 goes! The Roman helmets flash be
 goes! The Roman helmets flash be

fore, Be - hind Him shout ex - ult - ant foes. The

fore, . . Be - hind Him shout ex - ult - ant foes. The

fore, Be - hind Him shout ex - ult - ant foes. The

fore, . . Be - hind Him shout ex - ult - ant foes. The

Son of God goes forth . . to die! To yield . . in

Son of God goes forth . . to die! To yield . . in

Son of God goes forth . . to die! To yield . . in

Son of God goes forth . . to die! To yield . . in

Son of God goes forth . . to die! To yield . . in

pain His mor - tal breath! To rob the

pain His mor - tal breath! To rob the

pain His mor - tal breath! To rob the

pain His mor - tal breath! To rob the

pain His mor - tal breath! To rob the

grave of Vic - to - ry, And take, for aye . . the

grave of Vic - to - ry, . . And take, for aye . . the

grave of Vic - to - ry, . . And take, for aye . . the

grave of Vic - to - ry, . . And take, for aye . . the

sting . . from death! The Sa - viour King goes forth . . to

sting . . from death: The Sa - viour King goes forth . . to

sting . . from death! The Sa - viour King goes forth . . to

sting . . from death! The Sa - viour King goes forth . . to

die!

die!

die!

die!

p

No. 10.—CALVARY.

RECIT. (BARITONE) AND CHORUS.—“DROOP, SACRED HEAD.”

mf
And when they came to the place which is call - ed Cal - va - ry,

$\text{♩} = 100.$

p
there they cru - ci - fied Him. And it was now a - bout the

sixth hour and a dark-ness came o - ver the whole land un - til the ninth hour. the sun's light

colla voce.
Sw. Voix Céleste and soft 16 ft.

f accel.
fail - ing; . . . and the veil of the tem - ple was

Gt. f accel.

Tempo 1mo.
rent in the midst. And when

Tempo 1mo.
reduce to *Sw. p*

mf Adagio. espressivo.

Je - sus had cried with a loud voice, . . He said, Fa - ther, in - to

Adagio. ♩ = 69.

pp

Ped. soft 16 ft.

Thy hands I com - mend my spi - rit And He bowed His

pp al fine.

head and gave up the ghost. . .

Larghetto sostenuto.

Larghetto sostenuto. ♩ = 92.

Sio. p *cres.*

SOPRANOS (OR SOLO). With great feeling.

Droop, sa - cred head, Up - on that breast di -

cres.

- vine, The strife . . is o'er, . . The vic - to - ry is Thine. . .

p *cres.*

Hush, sounds of earth, Sink, sink thou mournful sun; On Cal - vary's

p *cres.*

cross, . . Lo! Mer-cy's work is done, . . On Cal - vary's cross, Lo! Mer-cy's

work is done.

p

SOPRANO.
p Droop, sa - cred head, Up - on that breast di - vine, The strife . . . is
cres.

ALTO.
p Droop, sa - cred head, Up - on that breast di - vine, The strife . . . is
cres.

TENOR.
p Droop, sa - cred head, Up - on that breast di - vine, The strife . . . is
cres.

BASS.
p Droop, sa - cred head, Up - on that breast di - vine, The strife . . . is
cres.

o'er, . . The vic - to - ry is Thine. . . Hush, sounds of earth, Sink,
p

o'er, . . The vic - to - ry is Thine. . . Hush, sounds of earth, Sink,
p

o'er, The vic - to - ry is Thine. . . Hush, sounds of earth, Sink,
p

o'er, . . The vic - to - ry is Thine. Hush, sounds of earth, Sink,
p

sink thou mournful sun ; On Cal - vary's cross, . . Lo ! Mer - cy's work is done . . On

sink thou mournful sun ; On Cal - vary's cross, Lo ! Mer - cy's work is done, On

sink thou mournful sun ; On Cal - vary's cross, Lo ! Mer - cy's work is done, On

sink thou mournful sun ; On Cal - vary's cross, Lo ! Mer - cy's work is done, On

Cal - vary's cross, Lo! Mercy's work is done.

A musical score for a hymn. The title is 'Calvary's cross, Lo! Mercy's work is done.' The score is written on two staves, a treble staff and a bass staff, both with a key signature of two sharps (F# and C#). The melody is primarily in the treble staff, with the bass staff providing harmonic support. The music is in a common time signature (C). The piece concludes with a double bar line and repeat dots.

Handwritten musical score for a hymn. The title is "The Saviour hangs for". The music is written on two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#). The lower staff is in bass clef with the same key signature. The tempo/mood is marked "mp" (mezzo-piano). The music consists of a series of chords and single notes, with some measures containing multiple notes in the bass staff. The lyrics "Gave, more, gave, The Saviour hangs for" are written above the upper staff.

The first system of the musical score for 'L'Espresso' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of D major, indicated by two sharps (F# and C#). The time signature is 3/4. The upper staff begins with a piano (p) dynamic and a 'dim.' (diminuendo) instruction. It contains several measures of music, including a triplet of eighth notes. The lower staff begins with a piano (p) dynamic and a 'poco cres.' (poco crescendo) instruction. It contains several measures of music, including a triplet of eighth notes. The system concludes with a double bar line.

poco cres.

Sa-viour hangs for thee, Si-lent in death, Up-on th'ac-curs-ed
gaze, The Sa-viour hangs for thee, Si-lent in death, Up -
gaze, The Sa-viour hangs for thee, Si-lent in death, Up -
gaze, The Sa-viour hangs for thee, Si-lent in death, Up -

*molto cres.**f*

tree. Love, ho-liest love, Shall earth and heaven a-tone, In
- on th'ac-curs-ed tree. Love, ho-liest love, Shall earth and heaven a -
- on th'ac-curs-ed tree. Love, ho-liest love, Shall earth and heaven a -
- on th'ac-curs-ed tree. Love, ho-liest love, Shall

fade-less day, In fade-less day, . . From Christ's e -
- tone In fade-less day, . . In fade-less day, From Christ's e -
- tone In fade-less day, In fade-less day, From Christ's e -
earth and heaven a-tone, In fade-less day, . . From Christ's e -

ter - nal throne! In fade-less day, . . . From Christ's e - ter - - - nal

ter - nal throne! In fade-less day, . . . From Christ's e - ter - - - nal

ter - nal throne! In fade-less day, . . . From Christ's e - ter - - - nal

ter - nal throne! In fade-less day, . . . From Christ's e - ter - - - nal

accel.
throne! . . .

accel.
throne! . . .

accel.
throne! . . .

accel.
throne! . . .

accel.
throne! . . .

"ROCK OF AGES, CLEFT FOR ME."

HYMN FOR CONGREGATION AND CHOIR.

Rev. A. M. TOPLADY

p 1. Rock of a - ges, cleft for me, . . . Let me hide my - self in Thee ;

Let the Wa - ter and the Blood, From Thy riv - en Side which flowed,

Be of sin the dou - ble cure, Cleanse me from its guilt and power. A - men.

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ALTERNATIVE TUNE.

R. REDHEAD.

p 1. Rock of a - ges, cleft for me, Let me hide my - self in Thee ; Let the Wa - ter and the Blood,

From Thy riv - en Side which flowed, Be of sin the dou - ble cure, Cleanse me from its guilt and power. A - men.

(By permission.)

2 Not the labours of my hands
Can fulfil Thy law's demands ;
Could my zeal no respite know,
Could my tears for ever flow,
All for sin could not atone ;
Thou must save, and Thou alone.

p 3 Nothing in my hand I bring,
Simply to Thy Cross I cling ;
Naked, come to Thee for dress ;
Helpless, look to Thee for grace ;
Foul, I to the Fountain fly ;
Wash me, Saviour, (p) or I die.

pp 4 While I draw this fleeting breath,
When my eyelids close in death,
cres. When I soar through tracts unknown,
See Thee on Thy Judgment Throne ;
p Rock of ages, cleft for me,
Let me hide myself in Thee. Amen.



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CHRISTIANS, GRAVE YE THIS GLAD DAY	1/6	—	—	—
CHRISTMAS ORATORIO...	3/0	4/0	6/0	—
Or, singly:—				
(PARTS 1 & 2) (Sol-FA, 0/8)	1/6	—	—	—
(PARTS 3 & 4) (Sol-FA, 1/0)	1/6	—	—	—
(PARTS 5 & 6)	1/6	—	—	—
COME, JESU, COME (Motet) (Sol-FA, 1/0)	1/6	—	—	—
COME, REDEEMER OF OUR RACE...	1/6	—	—	—
FROM DEPTHS OF WOE I CALL ON THEE	1/6	—	—	—
GIVE THE HUNGRY MAN THY BREAD...	1/6	—	—	—
GOD GOETH UP WITH SHOUTING	1/6	—	—	—
GOD SO LOVED THE WORLD (Sol-FA, 1/0)	1/6	—	—	—
GOD'S TIME IS THE BEST (Sol-FA, 0/8)	1/6	—	—	—
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HOW BRIGHTLY SHINES YON STAR OF MORN	1/6	—	—	—
Ditto (CHORUSES, Sol-FA, 0/8)	1/6	—	—	—
IF THOU BUT SUFFEREST GOD TO GUIDE	1/6	—	—	—
THEE	1/6	—	—	—
JESU, PRICELESS TREASURE (Sol-FA, 0/8)	1/6	—	—	—
Ditto (Welsh words) (Sol-FA, 1/0)	1/6	—	—	—
JESUS, NOW WILL WE PRAISE THEE...	1/6	—	—	—
JESUS SLEEPS, WHAT HOPE REMAINETH	1/6	—	—	—
LET SONGS OF REJOICING BE RAISED	1/6	—	—	—
LORD IS A SUN AND SHIELD, THE	1/6	—	—	—
LORD IS MY SHEPHERD, THE	1/6	—	—	—
Ditto, CHORUSES ONLY, Sol-FA, 0/3)	1/6	—	—	—
LORD, REBUKE ME NOT	1/6	—	—	—
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WALRUS AND THE CARPENTER (Children's voices) (Sol-FA, 0/8)	1/6	—	—

FLOTOW.

MARTHA (Opera)	5/6	—	7/6
Ditto CONCERT EDITION	3/0	—	—

J. C. FORRESTER.

KALENDAR (Children's voices) (Sol-FA, 1/0) ...	3/0	—	—
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M. B. FOSTER.

ANGELS OF THE BELLS (Female voices) ...	2/6	—	—
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(Ditto, Sol-FA, 1/0)

BONNIE FISHWIVES (Female vv.) (Sol-FA, 1/0) ...	2/6	—	—
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COMING OF THE KING (Female voices) ...	2/6	—	—
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(Ditto, Sol-FA, 1/0)

MERRY GAMES FOR CHILDREN (An Action Cantata for Children)	1/0	—	—
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SNOW FAIRIES (Female voices) (Sol-FA, 0/8) ...	2/6	—	—
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R. FRANZ.

PRaise YE THE LORD (117th Psalm)	1/6	—	—
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A. M. FRIEDLÄNDER.

MUSIC	1/6	—	—
RETURN TO ZION	2/6	—	—

N. W. GADE.

CHRISTMAS EVE (Sol-FA, 0/6)	1/6	2/6	—
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COMALA	3/0	4/0	6/0
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CRUSADERS (Sol-FA, 1/6)	3/0	4/0	6/0
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ERL-KING'S DAUGHTER (Sol-FA, 1/0)	1/6	2/6	4/0
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PSYCHE (Sol-FA, 2/6)	4/0	5/0	6/0
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SPRING'S MESSAGE (Sol-FA, 0/4)	1/0	—	—
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ZION	1/6	2/6	4/0
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H. GADSBY.

ALCESTIS (Male voices)	6/0	—	—
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COLUMBUS (Male voices)	4/0	—	—
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LORD OF THE ISLES (Sol-FA, 2/6)	4/0	—	—
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F. W. GALPIN.

OLDE ENGLYSHE PASTYMES (Children's voices) 2/6	—	—	—
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H. B. GARDINER.

NEWS FROM WHYDAH (Sol-FA, 0/4)	1/0	—	—
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G. M. GARRETT.

HARVEST CANTATA (Sol-FA, 0/8)	1/6	—	—
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SHUNAMMITE	4/6	—	—
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TWO ADVENTS	2/6	—	—
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N. C. GATTY.

THREE SHORT ODES	2/0	—	—
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A. R. GAUL.

AROUND THE WINTER FIRE (Female voices) ...	1/6	—	—
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(Ditto, Sol-FA, 1/0)

BARD OF AVON, THE	3/0	4/6	5/0
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ELFIN HILL (Female voices)	1/6	—	—
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HARE AND THE TORTOISE (Children's voices) 1/6	—	—	—
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(Ditto, Sol-FA, 0/8)

HOLY CITY, THE (Sol-FA, 1/6)	4/0	5/0	6/0
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ISRAEL IN THE WILDERNESS (Sol-FA, 1/6) ...	4/0	5/0	6/0
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JOAN OF ARC (Sol-FA, 1/6)	4/0	5/0	6/0
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LEGEND OF THE WOOD (Children's voices) ...	1/6	—	—
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(Ditto, Sol-FA, 0/10)

PASSION SERVICE	3/6	5/0	6/0
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RUTH (Sol-FA, 1/0) (CHORUSES ONLY, 1/6) ...	3/0	4/0	6/0
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SONG OF LIFE (Sol-FA, 0/8)	1/6	—	—
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TEN VIRGINS (Sol-FA, 0/8)	3/6	5/0	6/0
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TOLERS OF THE DEEP (Female voices) ...	1/6	—	—
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UNA (Sol-FA, 1/6)	3/6	5/0	6/0
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FR. GERNSHEIM.

SALAMIS. A TRIUMPH SONG (Male voices) ...	1/6	—	—
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E. O. GILBERT.

SANTA CLAUS AND HIS COMRADES (Operetta, Children's voices) (Sol-FA, 1/0)	3/0	—	—
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F. E. GLADSTONE.

PHILIPPI (Short Oratorio)	4/0	—	—
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GLUCK.

IPHIGENIA IN AULIS (Opera)	5/6	—	7/6
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IPHIGENIA IN TAURIS (Opera)	5/6	—	7/6
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ORPHEUS (Opera) (CHORUSES ONLY, Sol-FA, 1/6) ...	5/6	—	—
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Ditto (Act II only)	2/6	—	—
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Ditto (Act II, CHORUSES ONLY, Sol-FA, 1/0) ...	—	—	—
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H. GOETZ.

BY THE WATERS OF BABYLON (137th Psalm) ...	1/6	—	—
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(Ditto, Sol-FA, 1/0)

NCRINA (Sol-FA, 1/0)	1/6	—	—
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WATER-LILY (Male voices) (Sol-FA, 1/0) ...	2/6	—	—
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SIR ANDREW BARTON... ..	1/0	—	—	BLESSED DAMOZEL, THE (Female Voices) ...	1/6	—	—
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A. SOMERVELL.					
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(Ditto, Sol-FA, 1/0)
FORSAKEN MERMAN (Sol-FA, 1/0)	2/6	—	—	—
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(Ditto, Sol-FA, 1/0)
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(Ditto, Sol-FA, 1/0)
MASS, IN C MINOR	4/0	—	—	—
ODE ON THE INTIMATIONS OF IMMORTALITY	2/0	—	—	—
ODE TO THE SEA (Sol-FA, 1/6)	3/0	—	—	—
POWER OF SOUND (Sol-FA, 1/6)	3/0	—	—	—
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R. SOMERVILLE.					
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HYMN TO ST. CECILIA	1/6	—	—	—
LAST JUDGMENT, THE (Oratorio) (Sol-FA, 1/6)	1/6	2/6	4/0	—
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BATTLE OF THE BALTIC	2/6	—	—	—
CARMEN SÆCULARE	2/6	—	—	—
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EAST TO WEST	2/6	—	—	—
EDEN (Dramatic Oratorio)	7/6	8/6	11/6	—
GOD IS OUR HOPE (46th Psalm)	3/0	—	—	—
MASS, IN G	4/0	—	—	—
REVENGE (Sol-FA, 1/0)	2/6	—	—	—
(Ditto, German Words, 3/0)
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G. W. TORRANCE.						
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B. TOURS.						
FESTIVAL ODE	1/6	—	—			
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(Ditto, Sol-FA, 0/8)						
F. TOZER.						
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